879.

CL. Aa
NO. 1910
ACC. Small

LIBRARY
M. Knoedler & Co.
14 East 57th St.
New York

Oil Paintings, Water-Colors by Leading American Contemporaries in the collection of Dr.Thomas L.Bennet, sold at the American Art Galleries, Dec.7, 1927.

Oa. 1910

No.	Price	Buyer	No.	Price	Buyer
1.	$ 200.	Miss S.King	51.	$ 300.	Rehn Gal.
1a,	45.	G.A.Hurja	52.	75.	Keinbusch Gal.
2.	190.	E.Weyhe	53.	130.	McMann
3.	40.	"	54.	200.	Milch
4.	25.	Ferargil Gal.	55.	300.	H.R.Hays
5.	160.	Macbeth Gal.	56.	650.	Seaman agt.
6.	200.	Milch Gal.	57.	1,200.	Macbeth
7.	35.	Keppell	58.	220.	U.S.Ptg.& Litho.Co.
8.	10.	J.W.Spencer	59.	350.	Milch
9.	35.	G.A.Hurja	60.	1,600.	Macbeth
10.	45.	Kennedy & Co.	61.	140.	H.S.Alexander
11.	200.	Milch	62.	210.	Macbeth
13.	30.	Wm.Levy	63.	260.	Seaman,agt.
14.	60.	Ferargil	64.	1,200.	Seaman,agt.
15.	20.	S.Sprague	65.	180.	Macbeth
16.	30.	Keppell	66.	500.	Milch
17.	110.	Kraushaar Gal.	67,	400.	Findley
18.	190.	Milch Gal.	68.	310.	Macbeth
19.	35.	Ferargil Gal.	69.	300.	Wm.Levy
20.	260.	Kraushaar Gal.	70.	700.	Rehn Gal.
21.	50.	Kennedy Co.	71.	700.	Macbeth
22.	40.	E.Weyhe	72.	100.	Hurja
23.	70.	C.J.Stern	73.	1,100.	J.A.Guillaume
24.	180.	Milch	74.	700.	W.H.Halston
25.	90.	Ferargil Gal.	75.	350.	H.R.Hayes
26.	80.	Rehn Gal.	76.	1,400.	Ferargil Gal.
27.	160.	Wm.Levy	77.	525.	F.H.Bennett
28.	160.	H.Chandler	78.	1,400.	Seaman,agt.
29.	150.	Lowerfels	79.	2,000.	Milch
30.	90.	Miss Wetmore	80.	250.	Dr.Whiting
31.	50.	W.Fredericks	81.	4,000.	Milch
32.	230.	Rehn	82.	3,200.	Newhouse & Co.
33.	30.	Keppell	83.	90.	Wm.Fredericks
34.	50.	G.A.Hurja	84.	210.	Weyhe
35.	45.	W.Fredericks	85.	25.	H.Cohen
36.	120.	Rehn Gal.	86.	60.	Seaman agt.
37.	45.	Keppell	87	55.	H.S.Alexander
38.	25.	W.Fredericks	88.	30.	H.A.Hurja
39.	55.	H.R.Hays	89.	15.	Kleinbusch
40.	40.	E.Weyhe	90.	35.	H.Cohen
41.	35.	Ferargil Gal.	91.	175.	W.C.Findley
42.	300.	Rehn	92.	190.	Macbeth Gals.
43.	80.	McMann	93.	220.	M.Hilquit
44.	55.	H.Chandler	94.		W.S.Maxwell
45.	650.	J.Gellatley	95.	40.	E.Williams
46.	200.	Milch Gal.	96.	30.	Keppell
47.	110.	J.Glendenning	97.	55.	H.S.Alexander
48.	230.	Macbeth	98	30.	Miss Wetmore
49.	275.	Macbeth	99.	60.	Rehn Gal.
50.	250.	H.R.Gal.	100.	30.	Keppell.

FREE PUBLIC EXHIBITION

From Saturday · December 3 · Until Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

Wednesday Evening · December 7
Commencing at 8:15 O'Clock

EXHIBITION & SALE AT THE

AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet & Mr. H. H. Parke
American Art Association · Inc
MANAGERS

1927

THE COLLECTION OF

DR. THOMAS L. BENNETT

565 Park Avenue
New York City

OILS & WATER-COLORS BY CONTEMPORARY AMERICAN ARTISTS

Including Davies, Ochtman
Macknight, Murphy, Troy
Kinney, Hassam, Davis
Benson, Kent, Lawson
Robinson & Winslow Homer

Sold By Order
of the Owner
DR. BENNETT

UNDER MANAGEMENT OF THE
American Art Association
INCORPORATED
New York
1927

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION · INC

Designs its Catalogues
and Directs All Details of Illustration
Text and Typography

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. Identification and Deposit by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. Delivery of Purchases. Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. Receipted Bills. Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. Shipping. Shipping, boxing or wrapping of purchases is a business in

which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. GUARANTY. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. RECORDS. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

11. BUYING ON ORDER. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid for volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

FOREWORD

THE present collection of paintings in oil and water-color of the contemporary American school has been consigned to the American Art Association by Dr. Thomas L. Bennett of 565 Park Avenue, New York, who is well known for his interest in this field and for his important etching collections.

In latter years a significant group of painters in water-color has arisen in America. This body of men, who have broken almost entirely with tradition, have produced works characterized by a freshness and vigor of inspiration excelled in no other country in the world. They themselves are linked only by this pioneer spirit and by the use of a common medium, their techniques being in fact widely different, and in a sense experimental. In the works of Dodge Macknight are brilliant studies of the plains and uplands of New England in all seasons of the year thrown off with swift streaks of unafraid color, whose meaning often must be guessed merely by the direction of the brush strokes; the migratory George Hart flies from winter to record careful impressions of Trinidad, Samoa and the subtropical South, suggesting rather than drawing, pictures; George Luks is represented by brilliant sketches of metropolitan life in pastel, water-color and oil, in which almost every square inch of the subject is forced to yield secrets of color; Rockwell Kent is here with his icy detachment and wealth of idealism, cynically expressed in mannered geometries; Frank W. Benson, Edward Hopper, William Zorach, Glackens and others speak in their own idiom to the interested layman. Historically outranking all is a single example by Winslow Homer, dean of American aquarellists; *The Cape Cod Fisherman.*

Dr. Bennett's feeling for impressionism and its development is manifested in the oil paintings, which form the second part of the collection. Here are grouped Ernest Lawson, Theodore Robinson, Emil Carlsen, Hobart Nichols and others. Ochtman contributes a large canvas, *Frosty Spring Morning,* in a characteristic key; Childe Hassam a beautiful marine painted off the Isle of Shoals; Charles Demuth two paintings of flowers. Separate mention must be made of the remarkable exhibition painting by J. Francis Murphy *The Wide Lane* [24 x 36 inches], one of the last important canvases painted by the master; greatly daring in composition, it ranks high for its mature handling of a familiar autumn theme. The individual work of Arthur B. Davies, which falls into no category, appears in three or four oil paintings, including the noteworthy *Elysian Fields,* with its interesting inventions in movement.

L. A. H.

EVENING SESSION

Wednesday, December 7, 1927 at 8:15 O'Clock

Catalogue Numbers 1 to 100 Inclusive

CHARLES DEMUTH

200.

AMERICAN: CONTEMPORARY

Miss S. King

1. *WATER LILIES*

Cluster of white lilies and their flat green leaves, posed in a gracefully curving arrangement before a blue background.

Signed at lower right, C. DEMUTH, and dated 1915

Water-color: Height, 10½ *inches; width,* 8 *inches*

Colony Club Exhibition, New York

GUSTAVE VERBECK

AMERICAN: 1867—

G. A. Hurja

1A. *THREE LANDSCAPES*

45-

Studies of windswept open country with scattered trees and houses.

Signed at lower right, GUSTAVE VERBECK

Monotypes: Height, 7⅛ *inches; length,* 9¼ *inches*
Height, 7 *inches; length,* 9½ *inches*
Height, 6 *inches; length,* 7⅜ *inches*

ROCKWELL KENT

AMERICAN: 1882—

190. 2. *THE NORTH WIND* E. Weyhe

Nude figure of a man kneeling with head bowed, to the right, the arms locked above the yellow hair. Background of blue earth and sky.

Signed at lower right, ROCKWELL KENT

Water-color: *Height*, 10¼ *inches*; *length*, 14½ *inches*

GEORGE OVERBURY HART

40. AMERICAN: 1868— do.

3. *GIRL EATING MANGOES*

Interior of a Trinidad shack with the seated figure of a native girl in loose white robes and colored turban, sucking a mango. Behind is the nude figure of a black pickaninny.

Signed at lower right, HART

Water-color: *Height* 14¼ *inches*; *width*, 11 *inches*

WILLIAM P. HENDERSON

AMERICAN: 1877—

25. 4. *ON THE LEVEE* Ferargil Gal.

The quay at the right, with figures of men busied with packing cases and a line of warehouses curving round behind the steamboats moored along the banks of the Mississippi.

Signed below with monogram

Pastel drawing: *Height*, 10 *inches*, *width*, 8½ *inches*

DWIGHT W. TRYON, N.A.

AMERICAN: 1849—1925

5. *MOONLIGHT: OGUNQUIT, ME.* Macbeth Gal.

60. View of the green ocean, the breakers centred with a splash of moonlight, under the blue night sky.

Signed at lower left, D. W. TRYON, and dated 1916

Water-color: Height, 9½ *inches; length,* 13½ *inches*

ARTHUR B. DAVIES, N.A.

AMERICAN: 1862—

6. *STUDY OF DANCERS* Milch Gal.

280 Chain of six nude female figures in a dance.

Signed below, A. B. DAVIES

Pastel drawing: Height, 5½ *inches; length,* 10½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

7. *A TROPICAL COOKHOUSE* Keppell

35 A native woman in white is cooking a meal with the aid of a rude stove and a table under a rickety structure of thatch and bamboo, surrounded by trees. In the foreground is a child in white with a red hat, watching a brood of ducks.

Signed at lower left, HART

Water-color: Height, 11 *inches; length,* 14 *inches*

GEORGE LAURENCE NELSON

AMERICAN: 1887—

8. *NUDE STUDY* J. W. Spencer

10.

Nude figure of a young girl seated on her haunches, the body gracefully bent backwards by the upraised arms which frame the head.

Signed at lower right, G. L. NELSON

Charcoal and pastel drawing: *Height*, 14½ *inches; width*, 10 *inches*

Allied Artists of America Exhibition, New York

GEORGE OVERBURY HART

AMERICAN: 1868—

35.

9. *NATIVE HUT*: *TRINIDAD* G. A. Hurja

A courtyard with tropical vegetation in which are fowls pecking at the ground, a pig rooting through a rubbish heap and three native figures; a woman stands on the steps of the bungalow behind, in the sunshine.

Signed at lower left, HART

Water-color: *Height*, 11 *inches; length*, 14 *inches*

TROY KINNEY

AMERICAN: 1871—

10. *SELIMA* Kennedy & Co

45.

Standing nude figure of a young girl, her right hand on her hip, her weight resting on her left leg; drooping from her left hand is a gauze veil. Head and breast are decked with flowers.

Signed at lower left, TROY KINNEY

Pastel drawing: *Height*, 12 *inches; width*, 7½ *inches*

From Kennedy and Co., New York

ARTHUR B. DAVIES, N.A.

AMERICAN: 1862—

11. *OFF MARBLEHEAD, MASS.* Milch

A calm dark blue sea with rocks at the left and the coastline in the distance. A small sailing vessel is making in at the right.

Signed at lower left, A. B. DAVIES

Millboard: Height, 4½ *inches; length,* 10½ *inches*

GEORGE LAURENCE NELSON

AMERICAN: 1887—

12. *NUDE SEATED* Newhouse

Figure of a young girl seated with knees upraised, her head bent downwards and almost in profile to the left.

Signed at lower right, G. L. NELSON

Charcoal and pastel drawing: Height, 15½ *inches; width,* 10½ *inches*

Allied Artists of America Exhibition, New York

GEORGE OVERBURY HART

AMERICAN: 1868— Wm. Levy

13. *SAMOAN GIRL*

Standing figure of a brown-skinned young girl, nude to the waist and wearing a rose-pink skirt, a wreath garlanded round her head and draped between her breasts. Behind appears the water of an inlet.

Signed at lower right, HART, SAMOA

Water-color: Height, 18 *inches; width,* 12 *inches*

WILLIAM P. HENDERSON

AMERICAN: 1877— Ferargil

14. *"LA MAISON D' NÈGRES": NEW ORLEANS*

40. An old house with shuttered windows and a wooden balustrade across the first story. In the doorway and the window are figures.

Signed at upper left with monogram

Pastel drawing: Height, 10 *inches; width,* 7½ *inches*

GEORGE LAURENCE NELSON

AMERICAN: 1887—

15. *NUDE WITH ARM UPRAISED* S. Sprague

20. Seated figure of a woman with foreshortened arm upraised and thrown backwards behind her dark head; the face looking upwards to half left.

Signed at lower right, G. L. NELSON

Charcoal and pastel drawing: Height, 16 *inches; width,* 11½ *inches*

Allied Artists of America Exhibition, New York

GEORGE OVERBURY HART

AMERICAN: 1868—

16. *BEACHCOMBER* Keppel

30. Figure of a bare-footed native in shirt and trousers and an old hat, seated leaning up against a tree, and looking out over the flat sandy beach to the blue sea in the distance.

Signed at lower left, HART

Water-color: Height, 11 *inches; length,* 14 *inches*

JAN HENDRIK WEISSENBRUCH

110. DUTCH: 1824—1903

17. *IN THE STREAM* Kraushaar Gal.

Meadow landscape with a round thatched stone building in the left foreground, before which is kneeling a woman washing linen in a stream.

Signed at lower left, J. H. WEISSENBRUCH

Water-color: Height, 12½ *inches; length,* 16½ *inches*

From the John Levy Galleries, New York

JAMES McBEY

SCOTTISH: 1883—

18. *THE CRITIC* Milch Gal

Interior of a studio, with an easel in the left foreground on which is mounted a painting. The artist, wearing a gray suit and sitting upright in an easy chair, is glaring critically at the picture.

190.

Signed at lower left, McBEY, and dated 29th September, 1922

Water-color: Height, 18 *inches; width,* 10¾ *inches*

From M. Knoedler and Company, New York

WILLIAM P. HENDERSON

AMERICAN: 1877— Frargil Gal.

19. *CATHEDRAL ALLEY, NEW ORLEANS*

Glimpse of a street with old houses having wooden casements and overhanging balconies, at the end of a narrow lane. Figures of women are indicated on the sidewalk.

35

Signed below with monogram

Crayon and pastel drawing: Height, 10 *inches; width,* 7 *inches*

CHARLES DEMUTH

AMERICAN: CONTEMPORARY

20. *ORANGE TREE* Krauchaar Gal.

260.

Tall mounting branch with green leaves, white blossoms and glowing half-ripe fruits.

Signed at lower left, C. DEMUTH, and dated 1920

Water-color: Height, 17½ *inches; width,* 11½ *inches*

From the Daniel Gallery, New York

Colony Club Exhibition, New York

TROY KINNEY

AMERICAN: 1871—

21. *CALIFORNIA POPPY* Kennedy Co.

Graceful figure of a dancer in green underskirt and golden-yellow robe with flying panniers, poised on her toes; her body bent, her arms upraised.

50.

Signed at lower left, TROY KINNEY

Pastel: Height, 10½ *inches; width,* 8½ *inches*

From Kennedy and Co., New York

GEORGE OVERBURY HART

AMERICAN: 1868—

22. *NATIVE INTERIOR: TRINIDAD.* E. Weyhe

A roughly built lattice of palms and straw shades an interior bordered with barrels, planks and a rude table. At the left is seated a brown-skinned mother clad in a loose white robe and nursing a baby, a cat playing around her feet.

40.

Signed at lower right, HART, TRINIDAD

Water-color: Height, 11 *inches; length,* 13½ *inches*

TROY KINNEY

AMERICAN: 1871—

23. *PREMIERE DANSEUSE* C. J. Stern

Ethereal figure of a ballet dancer in white frock, pirouetting on her left toe; her arms upraised, her head glancing toward the observer.

70. Signed at lower left, TROY KINNEY

Pastel: *Height*, 11 *inches*; *width*, 8½ *inches*

From Kennedy and Co., New York

CHILDE HASSAM, N.A.

AMERICAN: 1859—

24. *ST. JOHN'S II, WASHINGTON, D. C.* Milch

In the right foreground the square white tower of a church partly enveloped by bare trees, with a red brick wall behind; in the park below are figures of ladies and nursemaids, and a man and a woman sitting on the seats in the sunshine. Above a tree mass in the background rises a fragment of scaffolding.

180.

Signed at lower right, CHILDE HASSAM, and dated WASHINGTON, 1926

Water-color: *Height*, 14 *inches*; *width*, 10½ *inches*

EMIL CARLSEN, N.A.

AMERICAN: 1853—

25. *NOCTURNE: THE THAMES* Frazil Gal.

The broad river, dotted with points of lights and their reflections from the scattered shipping and the blackness on the farther shore.

90.

Signed at lower left, EMIL CARLSEN

Millboard: *Height*, 8½ *inches*; *length*, 10 *inches*

TROY KINNEY

AMERICAN: 1871–

26. *SCENE DANSANTE: MLLE. BUTSOVA ET M. PIANOWSKI*

80.

The *danseuse* in white ballet costume, pirouetting, holds out a spray of roses; kneeling at her feet is Harlequin in black satin jacket and mask, playing a lute.

Signed at lower left, TROY KINNEY

Pastel: Height, 10½ *inches; width,* 9½ *inches*

From Kennedy and Company, New York

[See illustration]

J. FRANCIS MURPHY, N.A.

160.

AMERICAN: 1853—1921

27. *AUTUMN LANDSCAPE* Wm. Levy

A glimpse of brown earth and a curtain of russet trees, with a pale white sky behind.

Signed at lower right, J. F. MURPHY

Height, 7½ *inches; width,* 5½ *inches*

WILLIAM J. GLACKENS, A.N.A.

AMERICAN: 1870—

28. *BATHING SCENE* H. Chandler

Colorful group of girls in bright bathing costumes sporting in the green surf and on the rocks; in the middle distance is a low promontory thrust out into the water at the right. In the bay behind, the white sails of four yachts.

160.

Signed at lower left, W. GLACKENS

Pastel: Height, 14 *inches; length,* 17 *inches*

GEORGE B. LUKS

AMERICAN: 1867— Lowerfels

29. *HIGH BRIDGE, HARLEM RIVER*

In the right foreground a barge amid a mass of piles, and three figures of children in bathing trunks. The water ripples down, sky-blue with pink lights, under the seven arches of the High Bridge in the distance.

150.

Signed at lower left, GEORGE LUKS

Pastel: Height, 13½ *inches; length,* 15 *inches*

WILLIAM ZORACH

AMERICAN: CONTEMPORARY

30. *COAST OF MAINE* Miss Metmore

90.

The deep water of an arm of the sea seen over the dark green undergrowth of the near shore, with a tree at left and right. The rolling hills of the farther coast are expressed in pinks, deep greens and blues.

Signed at lower right, ZORACH

Water-color: *Height*, 12 *inches*; *length*, 15½ *inches*

WILLIAM ZORACH

AMERICAN: CONTEMPORARY

31. *ROCKY SHORE, MAINE* W. Fredericks

50.

In the left foreground, the shallow water of an inlet washing loose pebbles and rocks; behind appear rocky hummocks and hills crowned with dark green fir trees.

Signed at lower right, ZORACH

Water-color: *Height*, 13½ *inches*; *length*, 17½ *inches*

GEORGE B. LUKS

AMERICAN: 1867—

32. *FISHING*: *HARLEM RIVER* Rehn

230.

Two boys, one seated, the other standing, are fishing from a rickety jetty in the right foreground; beneath them the dark blue water of the river, with a glimpse of shore at upper left.

Signed at lower right, GEORGE LUKS

Water-color: *Height*, 8½ *inches*; *length*, 12½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

33. *REPAIRING BOATS* Keppell

30. A quay, near which are visible the hulls of three sailing vessels. On the wharf in the foreground are four boats, at one of which a carpenter is at work with an adze.

Signed at lower right, HART

Water-color: Height, 12 *inches; length,* 18½ *inches*

LESTER D. BORONDA

AMERICAN: 1886—

34. *THE PLAZA: NEW YORK* G. A. Hurja

50. Evening scene from the snow and wet roadway of Fifth Avenue, looking southwest. Pedestrians are making their way with difficulty through the snow under the bare trees; in the roadway are cars and hansom cabs. Behind appears the huge square bulk of the Hotel Plaza, brilliantly lighted.

Signed at lower right, LESTER D. BORONDA

Height, 15½ *inches; length,* 19½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868— W. Fredericks

35. *CARROTS: NEW ORLEANS SCENE*

45. A corner of the market, with farmers and women among the masses of green vegetables. In the right foreground two men seated on carts laden respectively with carrots and rhubarb; before them stands a market porter and a woman stooping over an enormous heap of carrots.

Signed at lower left, HART, NEW ORLEANS, and dated 1918

Water-color: Height, 13½ *inches; length,* 21½ *inches*

EDWARD HOPPER

AMERICAN: 1882—

36. *ROCKLAND HARBOR, ME.* Rehn Gal

In the background the cubical bulks of orange and white buildings with green roofs, sharply defined by the clear sunshine. The end of a wharf juts out from the right foreground over the blue water of the inlet.

120.

Signed at lower right, EDWARD HOPPER, ROCKLAND, ME.

Water-color: Height, 13½ *inches; length,* 19½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868— Keppell

37. *THE MARKET: NEW ORLEANS*

At the left are carts and baskets of vegetables, with two nuns in black shawls and white coifs among the purchasers. A peasant wearing a loose shirt and fur cap is standing stolidly amid his vegetables in the right foreground, before a stack of crates of Louisiana oranges.

45.

Signed at lower right, HART, NEW ORLEANS, and dated 1918

Water-color: Height, 13½ *inches; length,* 21 *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

38. *NATIVES OF DOMINICA* W. Frederick

Two dark-skinned girls and a pickaninny, in loose robes, idling on the shore of a river bank, one leaning against a huge rock. Behind appears a pale river and the rising farther shore.

25.

Signed at lower left, HART, DOMINICA

Water-color: Height, 11½ *inches; length,* 18 *inches*

JAMES FLOYD CLYMER

AMERICAN: CONTEMPORARY

39. *THE FISHING BOATS* H. R. Hays

A group of vessels in the right foreground with bare poles and empty nets, two of the boats laden with fishermen. Masses of purple rain cloud are reflected in the open water beyond the harbor, which is filled with pale light; in the left middle distance is a rocky promontory.

Signed at lower left, CLYMER

Water-color: Height, 14 *inches; length,* 19 *inches*

GEORGE OVERBURY HART

AMERICAN: 1868— E. Weyhe

40. *THE FISH STALL: NEW ORLEANS MARKET*

A group of three men round a block, engaged in slicing and drawing fish; the fourth stands at the right weighing purchases.

Signed at lower left, HART, and dated NEW ORLEANS, 1917

Water-color: Height, 13 *inches; length,* 21½ *inches*

JAMES FLOYD CLYMER

AMERICAN: CONTEMPORARY

41. *THE FISHERMEN* Ferargil Gal.

Men and boats scattered about the beach in the foreground, seen as patches of brilliant color. On the water are two two-masted schooners; in the purple and white sky a flock of gulls.

Signed at lower left, CLYMER

Water-color: Height, 14 *inches; length,* 19 *inches*

GEORGE B. LUKS

AMERICAN: 1867—

42. *EVENING LANDSCAPE* Rehu

300.

Looking down from a low rise, the eye crosses the ridges of ploughed fields towards the purple hills with their masses of black trees; crouched in their lee are two red-roofed farm buildings on a knoll. In the distance appears a river cutting across the scene, between the undulating hills.

Signed at lower left, GEORGE LUKS

Water-color: Height, 13½ *inches; length,* 19 *inches*

GEORGE B. LUKS

AMERICAN: 1867—

43. *A POLISH MOTHER* Mc Mann

80.

Figure of a woman in orange kerchief, white blouse and pink skirt, seated on a mound and facing to right, a baby in a blue frock perched on her lap.

Signed at lower left, GEORGE LUKS, and dated SHENANDOAH, PA., 1925

Height, 13½ *inches; width,* 9 *inches*

GEORGE OVERBURY HART

55.

AMERICAN: 1868—

H. Chandler

44. *SUN WORSHIPPERS*

Two men are sprawled in the sunshine inside an old boat lying on the wet beach, one reclining at full-length with his feet sticking over the side.

Signed at lower right, HART

Water-color: Height, 13½ *inches; length,* 21½ *inches*

[See illustration]

650.

THOMAS W. DEWING, N.A.

AMERICAN: 1851—

45. *NUDE*

J. Gellatley

Reclining nude figure of a nymph resting on her left side, her hands clasped behind her head with its flowing brown hair.

Signed at lower left, T. W. DEWING

Pastel: Height, 7½ *inches; length,* 11 *inches*

Collection of Stanford White, New York

From the Macbeth Galleries, New York

[See illustration]

DODGE MACKNIGHT

200. AMERICAN: 1860— Milch Gal.

46. *SNOW EFFECT: WOODLAND BROOK*

At left and right, steep banks thickly covered in snow slope down to the dark purplish green trickle of the stream; at the left, are the trunks and spiky branches of half-buried fir trees.

Signed at lower left, DODGE MACKNIGHT

Water-color: Height, 16½ *inches; length,* 23½ *inches*

DODGE MACKNIGHT

AMERICAN: 1860—

110.

47. *THE WHITE BIRCHES* J. Glendenning

Across the foreground stretches a screen of white birch saplings with sparse foliage, their slender trunks patterned against the reds, blues, greens and purples of the land behind. In the middle distance appear white-walled houses along the banks of the river, gay in the sunshine.

Signed at lower left, DODGE MACKNIGHT

Water-color: Height, 15 *inches; length,* 21½ *inches*

DODGE MACKNIGHT

AMERICAN: 1860—

Macknight

230. 48. *SNOWSHOEING: NEW HAMPSHIRE HILLS*

Rolling country completely under snow, with a line of bare trees strung across the middle distance; further off are purple and blue mountains, thickly wooded and covered with scattered patches of snow. On the slope in the foreground are two women in winter costume frolicking about in snowshoes.

Signed at lower right, DODGE MACKNIGHT

Water-color: Height, 15 *inches; length,* 22 *inches*

[See illustration]

FRANK W. BENSON, N.A.

AMERICAN: 1862—

49. *ACROSS THE VALLEY* Macbeth

-75. A woodland landscape in the Connecticut hills, the foreground a descending slope rich with autumn foliage and broken by patches of water. Across the farther side of the valley are forest-crowned hills.

Signed at lower left, F. W. BENSON, and dated 1922

Water-color: Height, 15½ *inches; length,* 19½ *inches*

From E. and A. Milch, New York

[See illustration]

DODGE MACKNIGHT

AMERICAN: 1860—

H. R. Gal.

50. *CAPE COD DUNES: DUCK SHOOTING*

250.

The sandy shore, overrun with weeds and grasses and humped into a series of knolls, extends into the left foreground, the brilliant green and ultramarine of the sea stretching out to the horizon beyond. On one of the mounds stands a hunter with a gun, watching the flight of the birds.

Signed at lower right, DODGE MACKNIGHT

Water-color: Height, 17 *inches; length,* 22½ *inches*

[See illustration]

EDWARD HOPPER

AMERICAN: 1882–

300. Rehn Gal.

51. *UNIVERSALIST CHURCH, GLOUCESTER*

In the left foreground, the gable of a frame structure abutting on a house projecting at right angles, with red chimney-tops; behind appears the square white tower and belfry of the church, capped by a weather vane.

Signed at lower left, EDWARD HOPPER, GLOUCESTER

Water-color: Height, 13½ *inches; length,* 19 *inches*

[See illustration]

JAMES FLOYD CLYMER

AMERICAN: CONTEMPORARY

52. *MARINE* Reinhusch Sal

75. In the foreground is a row-boat rowed by fishermen, in the bow of which a harpooner is standing; across the green sea is visible a sailing vessel at the left and a tramp steamer, hull-down on the horizon. Stormy sky with rain clouds.

Signed at lower right, CLYMER

Water-color: *Height*, 14½ *inches*; *length*, 17½ *inches*

[See illustration]

DODGE MACKNIGHT

130. Mr. Mann AMERICAN: 1860—

53. *CAPE COD MARSHES IN AUTUMN*

An expanse of orange-yellow sedge, broken by rivulets and pools of water; stretching across the distance from the left is a fringe of woodland, gorgeously colored. A hunter in a red jacket is tramping over the marsh in the left foreground.

Signed at lower right, DODGE MACKNIGHT

Water-color: Height, 17 *inches; length,* 23½ *inches*

FRANK W. BENSON, N.A.

200. Milch AMERICAN: 1862—

54. *THE DEEP WOODS*

Brilliant color impression of tree-trunks and branches in a jungle of thick undergrowth; in greens, yellows, pinks, blues and purple.

Signed at lower left, F. W. BENSON, and dated 1922

Water-color: Height, 19½ *inches; width,* 13½ *inches*

From E. and A. Milch, New York

DODGE MACKNIGHT

H. R. Hays AMERICAN: 1860—

55. *A HUNTER ON THE DUNES: CAPE COD*

00. The sweep of a road encircles a pool of blue water at the left; beyond are the high dunes with undergrowth and scattered trees, in a riot of brilliant color. A hunter is tramping round the bend of the lane in the right middle distance away from the observer.

Signed at lower right, DODGE MACKNIGHT

Water-color: Height, 16½ *inches; length,* 23½ *inches*

ROCKWELL KENT

AMERICAN: 1882—

56. *AWAKENING SPRING*

650.

In the foreground, the nude recumbent figure of a nymph reclining on grassy banks where two white crocuses have shown their heads; at the right, the single stem of an enormous pink blossom is radiating an unearthly light. Behind a range of jagged pyramidal purple rocks appears the crescent moon, haloed and hung like a lantern in the starry sky.

Signed at lower right, ROCKWELL KENT, and dated 1926

Water-color: Height, 10½ *inches; length,* 14½ *inches*

[See illustration]

No. 56. Awakening Spring

WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

1200.

57. *FISHERMAN OF CAPE COD* Macbeth

Standing figure of a fisherman in blue shirt, brown breeches and sea boots, his left hand raised to the brim of his sou'wester, staring out to sea at the right. His figure is reflected in the ice.

Signed at lower right with initials W. H. and dated 1875

Water-color: Height, 14½ *inches; width,* 10½ *inches*

Collection of R. Sturgis, New York

[See illustration]

No. 57. Fisherman of Cape Cod

JAMES McBEY

SCOTTISH: 1883—

58. *HEYBRIDGE BASIN* U. S. Ptg & Lith. Co

Low-lying swampy shore, interspersed with pools of water, with the sloping roofs of the village of Heybridge clustered in the left middle distance. In the basin at the right foreground are moored barges and sailing vessels.

220. Signed at lower right, JAMES McBEY, and dated HEYBRIDGE BASIN, 1922

Water-color: Height, 11½ *inches; length,* 17½ *inches*

From M. Knoedler and Company, New York

[See illustration]

No. 58. Heybridge Basin

J. ALDEN WEIR, N.A.

AMERICAN: 1852—1919

350.

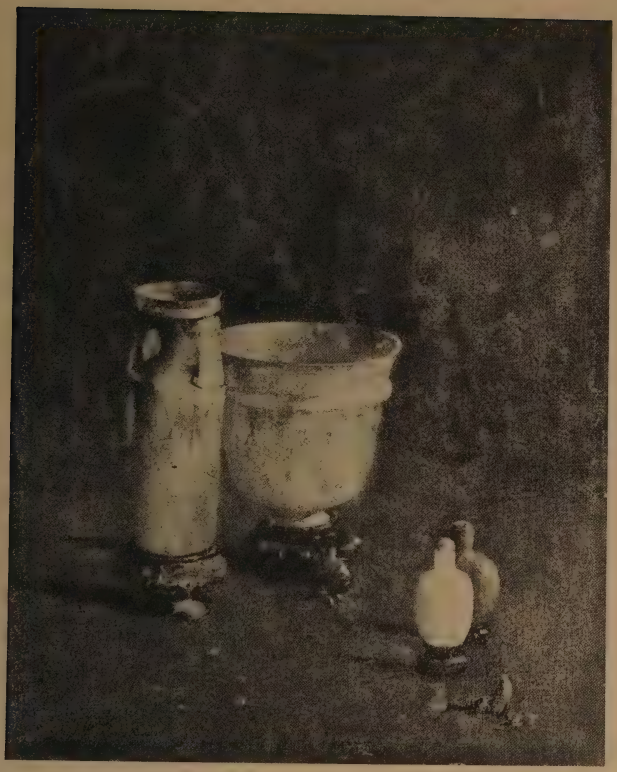
59. *ALLEGORY OF SPRING* Milch

Three-quarter-length figures of two young girls clad in sky-blue and white, standing side by side; the nearer holds a cornucopia of flowers, her right hand dipping into a heap of blossoms piled on a stone by a sleeping pedlar, whose head is just discernible below. The mirror of the river behind is parted by a solitary sapling.

Signed at lower left, J. ALDEN WEIR

Water-color: *Height*, 10½ *inches*; *width*, 8½ *inches*

[See illustration]



EMIL CARLSEN, N.A.

AMERICAN: 1853— Macbeth

60. *STILL LIFE: JADES AND ANCIENT GLASS*

600 Delicate interpretation of color and patina in a group composed of an iridescent glass amphora and oxybaphon, and two snuff bottles of white and peacock-green jade, on teakwood stands. Fluctuating brown background.

Signed at lower left, EMIL CARLSEN

Height, 20 *inches; width*, 16 *inches*

[See illustration]

JOHN F. CARLSON, N.A.

AMERICAN: 1857—

61. *SUNNY WOODS* H.G. Alexander

140.

A copse of trees in late autumn, their slender cylindrical trunks close together and bearing only gnarled twigs and scattered brown leaves. A narrow stream meanders through a gap into the right foreground, leaving a glimpse of open country under the turquoise heavens.

Signed at lower right, JOHN F. CARLSON

Height, 12 *inches; length*, 16 *inches*

From William Macbeth, New York

DODGE MACKNIGHT

AMERICAN: 1860—

62. *WINTER: NEW HAMPSHIRE WOODS* Macbeth

210.

A man in brown coat and blue trousers is tramping on snowshoes up the snow-buried road which curves into the foreground between masses of firs and pine trees. The movement and bending of the green branches under the weight of the snow are rendered with wild swift strokes of the brush.

Signed at lower right, DODGE MACKNIGHT

Water-color: Height, 16½ *inches; length*, 23 *inches*

FRANK W. BENSON, N.A.

AMERICAN: 1862—

63. *VERMONT HILLS* Seaman Agt.

160.

A hillside rising to the right, with a curtain of russet and peacock-green trees and pink shrubbery fronting the foreground. The slope is a glowing mass of color.

Signed at lower left, F. W. BENSON, and dated 1922

Water-color: Height, 15½ *inches; length*, 19 *inches*

From E. and A. Milch, New York

ARTHUR B. DAVIES

AMERICAN: 1862—

64. *SHEPHERD OF THE ISLANDS* Seaman Agt.

1200

An expanse of green water with low islands and distant gray hills, the sky above with long lateral lines of cumulus clouds. The near island is fringed with yews and cypresses; down by the shore a dog watches a flock of sheep. His master, nude save for a short blue stuff skirt, is standing on the headland, posed in profile against the sky.

Signed at lower left, A. B. DAVIES

Height, 9½ *inches; length,* 18½ *inches*

[See illustration]

JOHN F. CARLSON, N.A.

AMERICAN: 1857—

65. *WOODLAND STREAM* Macbeth

Country under snow, which returns with a bluish glare the reflection of the brilliant sky. An icy river curves into the scene, the flat left bank and the knoll on the right shadowed by woodland, almost bare save for a few thin brown leaves.

180.

Signed at lower right, JOHN F. CARLSON

Height, 12 *inches; length,* 16 *inches*

From William Macbeth, New York

ERNEST LAWSON, N.A.

AMERICAN: 1873—

66. *WINTER: A COTTAGE IN THE HILLS* Welch

A straggling line of wispy saplings in the foreground stands shivering in the snow. At the left is the gable of a farm building, in the middle distance the farmhouse glowing with the reflected light from a red wintry sun behind, scarcely over the rise of the hills.

500.

Signed at lower left, E. LAWSON

Height, 22 *inches; length,* 26 *inches*

JOSEF ISRAELS

DUTCH: 1824—1911

Findley

67. *THE CLAM DIGGER*

400. Figure of an elderly fisherman in blue shirt and trousers tucked up to his knees, wading in the surf and digging into the sand with a long-handled net.

Signed at lower left, JOSEF ISRAELS

Water-color: *Height*, 16 *inches*; *width*, 11 *inches*

[See illustration]

THEODORE ROBINSON

AMERICAN: 1852—1896

310. 68. *COAST OF FRANCE* Macbeth

A sandy beach covered with grass slopes down from the foreground to the gray sea, extending into the right middle distance is a low headland. Seated leaning against a mound, and in profile to the left, is the figure of a woman in a blue dress, knitting.

Height, 18 *inches; length,* 22 *inches*

[See illustration]

ERNEST LAWSON, N.A.

AMERICAN: 1873—

300.

69. *ROCKY COAST OF MAINE* Lombery

An arm of the ocean floods its greenish water into a narrow opening on the rugged coast, the rocks piled like colored jewels in the right foreground. Amid the spray are four figures of white gulls wheeling over the foam.

Signed at lower left, E. LAWSON

Height, 20 *inches; length,* 23 *inches*

[See illustration]

EUGENE A. SPEICHER, N.A.

AMERICAN: 1883—

700. 70. *VASE OF FLOWERS* Rehu Gal.

Standing on a table is an hexagonal blue and white Delft vase filled with a mass of claret, orange and yellow tulips, carnations and other flowers; grayish-purple background.

Signed at lower left, EUGENE SPEICHER

Height, 20 *inches; width,* 19 *inches*

[See illustration]

ERNEST LAWSON, N.A.

AMERICAN: 1873—

71. *BOYS BATHING: HARLEM RIVER* Macbeth

A spring scene, as in the depths of the country. The green river flows diagonally into the right foreground and is lined with willows putting on buds of leafage, partly obscuring shacks and cottages behind; houses, trees and grass alike flooded with sunshine. Along the bank are the naked figures of four boys drying their bodies.

Signed at lower left, E. LAWSON

Height, 25 *inches; length,* 30 *inches*

FREDERICK W. KOST, N.A.

AMERICAN: 1885—1923

72. *LONG ISLAND: THE DRIFTWOOD GATHERER*

A desolate stretch of sandy brown shore with hummocks of grass, the gray sea stretching out behind into the mist, merging almost into the sky. At the water's edge is the bent figure of an old countryman, stooping over a pile of driftwood which he has painfully collected together on the grass.

Signed at lower left, KOST, and dated

Height, 22 *inches; length,* 28 *inches*

Collection of Alexander C. Humphreys, New York

Union League Club, New York, 1904

LEON KROLL, N.A.

AMERICAN: 1884—

73. *THE ORANGE BODICE* J. A. Guillaume

Bust-length portrait of a dark haired young girl wearing an orange dress edged in white and a black lace mantilla draped over her shoulders; facing the observer and seated in the corner of a red velvet settee, behind which is draped an emerald-green curtain.

1100.

Signed at upper right, LEON KROLL

Height, 18 *inches; width,* 15 *inches*

[See illustration]

ERNEST LAWSON, N.A.

AMERICAN: 1873—

W. H. Halsten

74. *UNIVERSITY HEIGHTS: HARLEM RIVER*

The observer looks down from a height between a pair of bare saplings to the turquoise river, which is dotted with boats; in a hollow of the near shore is a house, and scattered fir trees. The farther bank is lined with wharves and warehouses, and rises behind to a green hill crowned with buildings. The atmosphere is crisp and clear in the winter sunlight.

700.

Signed at lower left, E. LAWSON

Height, 25 *inches; length,* 30 *inches*

No. 73. The Orange Bodice

FRANK W. BENSON, N.A.

AMERICAN: 1862—

35C.

75. *OLD SPRUCES* H. R. Hayes

A partly completed clearing in the interior of a wood in autumn, the ground filled with sunlight. A newly felled tree lined with bare spiky branches has fallen athwart the upright trunks of five sturdy spruces.

Signed at lower left, F. W. BENSON, and dated 1922

Water-color: Height, 15½ *inches; length,* 19½ *inches*

From E. and A. Milch, New York

[See illustration]

ARTHUR B. DAVIES, N.A.

AMERICAN: 1862—

76. *ELYSIAN FIELDS* Teraugi Sal.

400. A wide green plain rising to low rounded hills in the far distance, with a cluster of trees and a glimpse of a smooth river. The misty landscape is dotted with alert figures of young men and maidens, nude or scantily draped in bright costumes, running to and fro, dancing or plucking flowers.

Signed at lower left, A. B. DAVIES

Height, 18 *inches; length,* 30 *inches*

From William Macbeth, New York

[See illustration]

ERNEST LAWSON, N.A.

AMERICAN: 1873—

77. *ROCKS AND SEA* J. H. Bennett

The wild Maine coast, with cliffs sloping down to the green water's edge and hummocks and needles of rock breaking the surface of the inlet. In the distance is the other arm of the bay with the little colored houses of a village strung out along the shore; two fishing vessels are making out to sea.

525.

Signed at lower left, E. LAWSON

Height, 25 *inches; length,* 30 *inches*

Mahoning Institute of Art, Youngstown, Ohio

EMIL CARLSEN, N.A.

AMERICAN: 1853—

78. *BARNACLE ROCKS* Seamen Agt.

Summertime on the open sea, which stretches endlessly away in a band of brilliant ultramarine beneath a sky with straggling patches of filmy cloud. The lazy waves are breaking in a white scum over the low-lying rocks in the centre of the foreground.

1400.

Signed at lower right, EMIL CARLSEN

Height, 30 *inches; length,* 35 *inches*

[See illustration]

No. 78. Barnacle Rocks

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—1921

79. *THE WIDE LANE* Milch

The corner of a meadow in early autumn, the grass bounded by a low wooden fence which curves diagonally into the left foreground. At the left is a copse of trees with yellow and russet foliage dominated by the cylindrical trunk of a beech in the centre of the scene, cut off by the top of the canvas, but displaying a fringe of coppery leaves. At its foot is a newly felled trunk exposing the wide vista of the sky.

2000.

Signed at lower right, J. FRANCIS MURPHY, and dated 1920

Height, 24 *inches; length,* 36 *inches*

This remarkable picture was one of the last painted by the artist and was purchased from him directly by Dr. Bennett; it was, in fact, on public exhibition at the time of Murphy's death. Mrs. Murphy, who regarded the painting as one of the most important of her late husband's works, wrote subsequently to Dr. Bennett requesting that he withhold the picture from a memorial exhibition organized by a local gallery, stating that she deemed it worthy of being hung only in the Metropolitan Museum of Art. The letter, which is dated March 20, 1921, is in the possession of Dr. Bennett.

[See illustration]

No. 79. The Wide Lane

LEONARD OCHTMAN, N.A.

AMERICAN: 1854—

80. *SPRING MORNING* Dr. Whiting

The view embraces descending country, green and brown with scattered tufts of grass; at the left is an old willow, at the right beech trees, while between them lie gabled farm buildings in the hollow of the valley. Beyond the river is a bluish gray band of tall slender trees, their tops fringed with spring foliage and lighted by a pallid sun.

250.

Signed at lower left, LEONARD OCHTMAN, and dated 1915

Height, 30 *inches; length,* 40 *inches*

From the John Levy Galleries, New York

[See illustration]

No. 80. Spring Morning

CHILDE HASSAM, N.A.

AMERICAN: 1859—

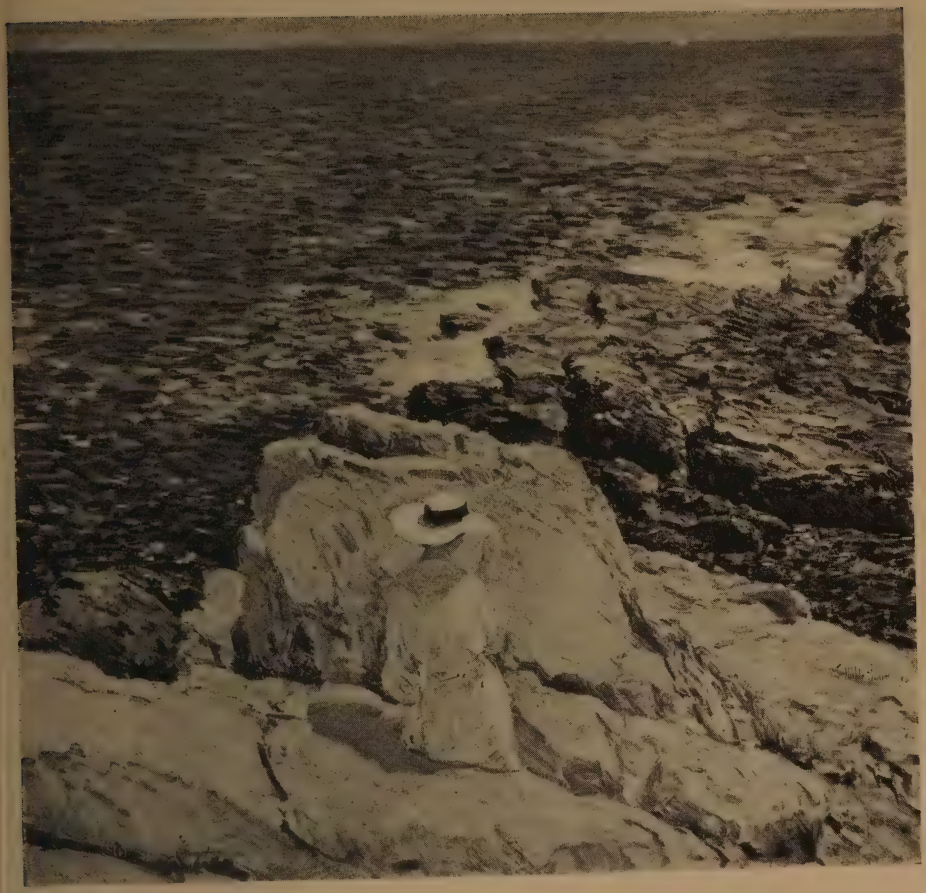
81. *SUMMER SEA: ISLE OF SHOALS*

In the right foreground a mass of gray rocks with patches of color in the sunlight; on one of the nearest is seated the figure of a young girl in white dress and white straw hat, her back towards the observer. The sea extends in a calm mirror to the horizon, placed almost at the top of the canvas.

Signed at lower right, CHILDE HASSAM, and dated 1913

Height, 34 *inches; length,* 36 *inches*

[See illustration]



No. 81. Summer Sea: Isle of Shoals

GEORGE B. LUKS

AMERICAN: 1867—

82. *HOUSTON STREET, NEW YORK* Newhouser & Co.

A wide street filled with a colorful crowd of old women in shawls and white aprons buying or vending at stalls. On the far side of the street the sidewalks are crowded with motley pedestrians passing under the awnings of the shops, above which are the high red brick walls of the buildings glaring fiercely in the sunset light which pervades the whole scene.

3200.

Signed at lower right, GEORGE LUKS

Height, 24 *inches*; *length*, 42 *inches*

Temple Gold Medal, Pennsylvania Academy, 1918

[See illustration]

No. 82. Houston Street, New York

GEORGE B. LUKS

AMERICAN: 1867—

83. *"GIANT" O'NEIL* Wm. Fredericks

Seated figure, the head in profile to the left, of a huge miner wearing loose brown clothes and safety cap; his knees spread apart.

90.

Signed at lower left, GEORGE LUKS, and dated SHENANDOAH, PA., 1925

Wash drawing: Height, 15½ *inches; width,* 10½ *inches*

ROCKWELL KENT

AMERICAN: 1882—

84. *WINTER SLEEP* Weyhe

210.

Before a background of jagged purple mountains and blue sky lightening on the horizon, is stretched the high-length recumbent figure of a girl dressed in black, asleep, her arms crossed beneath her head. The angular contours of the body are in linear harmony with the mountains of the background.

Water-color: Height, 10 *inches; length,* 14½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

85. *HAWAIIAN BELLE* H. Cohen

Figure of a young brown-skinned girl in profile to the left, seated on a rock, her bare legs stretched out in front of her; her head and shoulders are garlanded with *leis*. The rock forms a tiny island washed by shallow water.

25.

Signed at lower right, HART, and dated at lower left, 1918

Water-color: Height, 16 *inches; width,* 12 *inches*

GEORGE B. LUKS

AMERICAN: 1867—

86. *MINER BOYS DANCING THE "CHARLESTON"*

Figures of two bare-legged children in blue, with tousled hair, gripping each other tightly about the shoulders and swaying vigorously from side to side.

Signed at lower left, GEO. LUKS, and dated SHENANDOAH, PA., 1925

Wash drawing: Height, 11½ *inches; width,* 9 *inches*

HOBART NICHOLS, N.A.

AMERICAN: 1869—

87. *THE HILLSIDE*

Blue summer sky with masses of white cloud looking onto a green slope falling gently down towards the right.

Signed at lower right, HOBART NICHOLS

Height, 16 *inches; width,* 13 *inches*

DE WITT PARSHALL

AMERICAN: 1864—

88. *GRAND CANYON*

Impression of the deep gulf of the canyon seen from a yellow rock in the foreground crowned by trees, the farther side misty and purple in the afternoon light.

Signed at lower left, DE W. P.

Height, 10 *inches; length,* 12 *inches*

WILLIAM TEFFT SCHWARZ

AMERICAN: CONTEMPORARY

89. *DAWN* Kleinbusch

15 Nude reclining figure of a young girl, her back to the observer, her head and body resting against a stone.

Signed at lower right, WM. TEFFT SCHWARZ

Pencil drawing: Height, 9½ *inches; length,* 14 *inches*

Pennsylvania Academy of the Fine Arts, Twenty-second Annual Philadelphia Water-color Exhibition, 1924

GEORGE OVERBURY HART

AMERICAN: 1868—

90. *MARKET STALL: NEW ORLEANS* H. Cohen

Figures of two market women in voluminous shawls, and a young negro girl carrying a basket, before a stall heaped high with fruit and vegetables, with hares strung up to the rafters.

35.

Signed at lower right, HART, and dated NEW ORLEANS, 1917

Water-color: Height, 13½ *inches; length,* 21 *inches*

LEON KROLL, N.A.

AMERICAN: 1884—

91. *NUDE* W. C. Findley

Female figure reclining on a cushion, her back to the observer; the body in retreating perspective from the left foreground; the right knee drawn up under the left leg.

175.

Signed at lower right, LEON KROLL

Bistre drawing: Height, 12 *inches; length,* 18 *inches*

DWIGHT W. TRYON, N.A.

AMERICAN: 1849—1925

92. *SUNRISE OVER THE SEA* Macbeth Gal

Two long lines of breakers thundering down on to the flat beach in the quiet of dawn; above, the blue sky is tinged with gray and pink.

Signed at lower left, D. W. TRYON, and dated 1915

Water-color: Height, 9½ *inches; length,* 13½ *inches*

WILLIAM J. GLACKENS, A.N.A.

AMERICAN: 1870—

93. *THE SCHOONER* M. Hillquit

In the foreground a beach with hummocks glowing with bright color; five figures of children are idling amid the pools. In the offing is anchored a three-masted schooner with reefed foresail.

Signed at lower right, W. GLACKENS

Height, 12 *inches; length,* 15½ *inches*

WARREN B. DAVIS

AMERICAN: CONTEMPORARY

94. *NUDE IN A SUNBEAM* W. S. Maxwell

On the green grass is reclining the nude figure of an auburn-haired young girl, the knees bent, the head to right; her arms are raised and thrust into a beam of sunlight striking down to earth behind her head.

Signed at lower left, WARREN DAVIS

Height, 12 *inches; length,* 16½ *inches*

FREDERICK W. KOST, N.A.

AMERICAN: 1885—1923

95. *CATTLE WATERING* E. Williams

40. A quiet stream reflecting the gray of the sky, which is filled with cumulus clouds; on the bank are two large tree masses with russet October foliage. Two cows are wading in the water.

Signed at lower left, FREDK. W. KOST, N.A.

Height, 19 *inches; width,* 15½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

96. *COOKING DINNER* Keppell

30. Flat landscape with two tents in the middle distance and a huge tropical tree in the right foreground. Under its branches a native woman is stooping down to cook dinner over a rude fire.

Signed at lower right, HART

Water-color: Height, 11 *inches; length,* 14 *inches*

FREDERICK W. KOST, N.A.

AMERICAN: 1885—1923

97. *THE BOAT* H. S. Alexander

55. A sandy beach with patches of green scrub, the ocean in the middle distance beneath a summer sky. High up, away from the reach of the tide, is beached a small sailing boat, its bare mast sticking crookedly upwards in the foreground.

Signed at lower left, KOST, N.A.

Height, 19 *inches; width,* 15½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

98. *TRINIDAD HUT* Miss Wetmore

A rude wooden hut heavily thatched, with a second in the background crowned by a green palm. Amid the litter of utensils before the front door are seated a boy in red shirt and a cat.

Signed at lower right, HART

Water-color: *Height*, 11 *inches*; *length*, 14 *inches*

FRANK KNOX MORTON REHN, N.A.

AMERICAN: 1848—1914

99. *SWAMPSCOTT DORY* Rehn Sal.

A flat sandy beach on which is an old boat, softly rendered in dull reds and grays. Gray sky and sea, with a three-masted vessel on the horizon.

Signed at lower right, F. K. M. REHN, NEW YORK

Water-color: *Height*, 13½ *inches*; *length*, 18½ *inches*

GEORGE OVERBURY HART

AMERICAN: 1868—

100. *A HUT*: *TRINIDAD* Kepkell

A native woman in a pink robe with a baby on her lap is seated in the doorway of a thatched wooden hut, above the roof of which can be seen the leaves of a palm tree. In the yard are fowls and scattered utensils.

Signed at lower right, HART

Water-color: *Height*, 14 *inches*; *width*, 11 *inches*

[END OF SALE]

INDEX OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BENSON, Frank W., *N.A.*	
Across the Valley	49
Old Spruces	75
The Deep Woods	54
Vermont Hills	63
BORONDA, Lester D.	
The Plaza: New York	34
CARLSEN, Emil, *N.A.*	
Barnacle Rocks	78
Nocturne: The Thames	25
Still Life: Jades and Ancient Glass	60
CARLSON, John F., *N.A.*	
Sunny Woods	61
Woodland Stream	65
CLYMER, James Floyd	
Marine	52
The Fisherman	41
The Fishing Boats	39
DAVIES, Arthur B., *N.A.*	
Elysian Fields	76
Off Marblehead, Mass.	11
Shepherd of the Islands	64
Study of Dancers	6
DAVIS, Warren B.	
Nude in a Sunbeam	94
DEMUTH, Charles	
Orange Tree	20
Water Lilies	1
DEWING, Thomas W., *N.A.*	
Nude	45

CATALOGUE NUMBER

GLACKENS, William J., *A.N.A.*

Bathing Scene 28
The Schooner 93

HART, George Overbury

A Hut: Trinidad 100
A Tropical Cookhouse 7
Beachcomber 16
Carrots: New Orleans Scene 35
Cooking Dinner 96
Girl Eating Mangoes 3
Hawaiian Belle 85
Market Stall: New Orleans 90
Native Hut: Trinidad 9
Natives of Dominica 38
Native Interior: Trinidad 22
Repairing Boats 33
Samoan Girl 13
Sun Worshippers 44
The Fish Stall: New Orleans Market 40
The Market: New Orleans 37
Trinidad Hut 98

HASSAM, Childe, *N.A.*

St. John's II, Washington, D. C. 24
Summer Sea: Isle of Shoals 81

HENDERSON, William P.

Cathedral Alley, New Orleans 19
"La Maison d' Nègres": New Orleans 14
On the Levee 4

HOPPER, Edward

Rockland Harbor, Me. 36
Universalist Church, Gloucester 51

HOMER, Winslow, *N.A.*

Fisherman of Cape Cod 57

	CATALOGUE NUMBER
ISRAELS, Josef	
The Clam Digger	67
KENT, Rockwell	
Awakening Spring	56
The North Wind	2
Winter Sleep	84
KINNEY, Troy	
California Poppy	21
Première Danseuse	23
Scène Dansante: Mlle. Butsova et M. Pianowski	26
Selima	10
KOST, Frederick W., *N.A.*	
Cattle Watering	95
Long Island: The Driftwood Gatherer	72
The Boat	97
KROLL, Leon, *N.A.*	
Nude	91
The Orange Bodice	73
LAWSON, Ernest, *N.A.*	
Boys Bathing: Harlem River	71
Rocks and Sea	77
Rocky Coast of Maine	69
University Heights: Harlem River	74
Winter: A Cottage in the Hills	66
LUKS, George B.	
A Polish Mother	43
Evening Landscape	42
Fishing: Harlem River	32
"Giant" O'Neil	83
Highbridge, Harlem River	29
Houston Street, New York	82
Miner Boys Dancing the "Charleston"	86

CATALOGUE NUMBER

MACKNIGHT, Dodge
A Hunter on the Dunes: Cape Cod 55
Cape Cod Dunes: Duck Shooting 50
Cape Cod Marshes in Autumn 53
Snow Effect: Woodland Brook 46
Snowshoeing: New Hampshire Hills 48
The White Birches 47
Winter: New Hampshire Woods 62

McBEY, James
Heybridge Basin 58
The Critic 18

MURPHY, J. Francis, *N.A.*
Autumn Landscape 27
The Wide Lane 79

NELSON, George Laurence
Nude Seated 12
Nude Study 8
Nude with Arm Upraised 15

NICHOLS, Hobart, *N.A.*
The Hillside 87

OCHTMAN, Leonard, *N.A.*
Spring Morning 80

PARSHALL, De Witt
Grand Canyon 88

REHN, Frank Knox Morton, *N.A.*
Swampscott Dory 99

ROBINSON, Theodore
Coast of France 68

	CATALOGUE NUMBER
SCHWARZ, William Tefft	
Dawn	89
SPEICHER, Eugene A., *N.A.*	
Vase of Flowers	70
TRYON, Dwight W., *N.A.*	
Moonlight, Ogunquit, Me.	5
Sunrise over the Sea	92
VERBECK, Gustave	
Three Landscapes	1A
WEIR, J. Alden, *N.A.*	
Allegory of Spring	59
WEISSENBRUCH, Jan Hendrick	
In the Stream	17
ZORACH, William	
Coast of Maine	30
Rocky Shore, Maine	31

COMPOSITION, PRESSWORK
AND BINDING BY

GETTY RESEARCH INSTITUTE
3 3125 01663 2784